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Riegl was in charge of the textile department of the Royal Austrian Museum for Art and Industry. He was naturally led to give special consideration to Semper's theory of the origin of ornamental forms in textile fabrics. The first portion of his work, which treats of the geometric style, is written in opposition to Semper's theory. According to Riegl, the existence of elementary geometric forms in widely separated countries does not necessarily apply intercommunication. He therefore favors the theory of separate origins. Nor does he think it necessary to assume that such forms arise in general from the art of weaving, since they are found amongst races who were presumably unacquainted with weaving and lived without clothing. He places the origin of such forms in the natural love for decoration, without special reference to material. He next considers what is known as the Coat-of-Arms Style—*Wappenstil*. This he disassociates from the art of weaving and connects psychologically with the love of symmetry. The greater portion of the book is taken up with a consideration of early floral ornamentation and the development of honeysuckle ornament. This he traces to its earliest origin in Egypt and follows it through Mesopotamia, Phœnicia, Persia, Greece and Rome, and in derivative forms in Byzantine and early Saracenic art. In this portion of his book he comes into close quarters with Professor Goodyear, whose important work upon the Grammar of the Lotus has great weight with him, although he differs from Professor Goodyear in a number of details. The vine or honeysuckle ornament he considers a creation of Greek art, although admitting its element to be of Oriental origin. It is interesting to have thus clearly portrayed in a logical and historical treatise the life of an ornamental form which originated in the remotest antiquity, became widely diffused in mediæval times, and which survives in much of the decoration of the present day.

A. M.

SOLONE AMBROSOLI. *Manuale di Numismatica*. 16mo., pp. XV, 250, with 120 illustrations in the text and 4 plates. Ulrico Hoepli, Milano, 1895.

A year ago the distinguished numismatist, Dr. Ambrosoli, published his manual of numismatics in the series of the manuals issued by Ulrico Hoepli, at Milan. The edition was soon exhausted, and the little volume before us represents a second edition, in which corrections and additions have been embodied. The book deserves a wide circulation, since it contains in very compact form a large amount of useful material upon the entire field of numismatics. After giving definitions and general notions he surveys the field for Greek, Roman, Byzantine, Mediæval and modern numismatics, adding

a chapter upon medals. In each of these chapters he gives a special introduction, many bibliographical references and a few half-tone representations of coins. More valuable still for purposes of reference are the tables appended to his chapters, which afford a means of ready reference for the identification of coins by their inscriptions. The book contains naturally most abundant information upon Greek, Roman and Italian coinage, though references are given by means of which the subject may be extended not only through Europe, but also to Asia and North and South America. It would be difficult to find a manual containing so much information in so small compass; nevertheless, the publishers offer the volume at the extremely low price of 1.50 lire. A. M.

CHARLES DIEHL. *L'Art Byzantin dans l'Italie meridionale.* (Bibliothèque internationale de l'art.) 8vo. pp. 267. Paris, 1894, Librairie de l'Art.

The present volume is the result of two journeys undertaken during 1883 and 1884 in Southern Italy in the provinces of Terra d'Otranto, Basilicata, Calabria and Sicily, with the object of studying the influence of Byzantium upon the Italian art of the South. Several of its chapters have appeared in part in reviews: in the *Mélanges de l'Ecole française de Rome*, in the *Bulletin de Correspondance Hellénique* and in *l'Art*. M. Diehl has made a specialty of Byzantine studies, and other works of his have become standard authorities. Such are his studies on Byzantine administration in the exarchate of Ravenna, on Byzantine administration in Africa, on the church and mosaics of St. Luke in Phokis. He has mastered to an unusual degree two distinct branches of Byzantine studies—the historic and the iconographic—and these stand him in good stead in his present work.

Some of the frescoes which are described in this book, and form the principal material for the author's judgment, have been described in previous works, such as Salazaro, Schultz and Lenormant, but by far the greater part are either his own discovery or have been noted merely by local antiquarians, whose criticisms have remained unnoticed or are of but little value. Aside from the great frescoes of St. Angelo in Formis and the mosaics of Sicily, the paintings described exist either in small churches and chapels or in subterranean crypts and hermit grottoes of modest pretensions. These works are studied in geographical groups: the first is that of Terra d'Otranto with its grottoes and subterranean chapels; the second group is that of the region about Tarentum; the third is that of Matera, and the fourth comprises Calabria. In chapter iv is a very interesting treatise on the